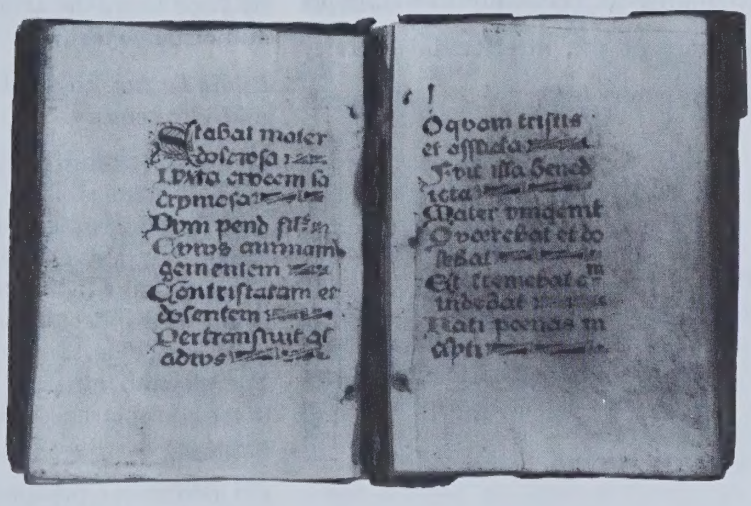
Fiat Lux



an exhibition of mediaeval manuscripts and early printed books in the Thomas Fisher Rare Book Library, University of Toronto

by Anne Jocz

31 January – 1 April 1994

The Middle Ages, contrary to popular opinion, and particularly from the twelfth century on, was a period of awakening. Translations into Latin from Arabic texts brought to light the works of the ancients, religious, philosophical, scientific and medical. In particular, Aristotle's works were a revelation and became the basis for all future learning. Schools and universities, such as those at Paris, the centre of theological studies, Bologna, the centre of legal studies, and Oxford flourished. This exhibition attempts to survey some of the intellectual activity through contemporary texts.

Case 1
BIBLES

The Bible, and particularly the New Testament, was the principal religious text of the Middle Ages in Europe, and the source, then as now, of passages for liturgical purposes.

Codex Torontonensis. The Four Gospels in Greek. Byzantine. between 1070 and 1088.

Written on vellum in a minute cursive hand and probably executed in Constantinople. Each Gospel is headed by an illuminated panel; those for Mark and Luke are purely ornamental. That for Matthew shows each of the four evangelists at the corners: Matthew and Mark at the top, Luke and John at the bottom. The volume is open at St. John's Gospel, and the headpiece shows a bust of Christ Pantocrator, clad in a blue mantle and purple tunic on a dark green background which reaches from the shoulders to the top of the halo in winged shape. The quatrefoil enclosing the portrait medallion is filled with a blue and green scroll modelled in white and outlined in purple. In the four corners are blue, green, and purple rosettes. The background is gold.

This manuscript was owned by the Toronto clergyman and collector, Canon Henry Scadding, who, at his death in 1901, left his very considerable library to the University of Toronto.

The Latin text of the Bible was that of the Vulgate, the work of Saint Jerome, who was commissioned by Pope Damasus about 382 A.D. to prepare an authoritative text.

Biblia Latina. England, Diocese of Canterbury(?) mid 13th century.

Written on vellum in a gothic book hand. Typical of English Bibles of this period, this one is remarkable for the neatness and regularity of its script rather than for the wealth of decoration. It has three illuminated initials (two full page, one small) and other decorated initials in red/light blue/dark blue, some more elaborate than others. The elegant initial 'I' shown at the beginning of the book of Genesis indicates the sophistication of the artist.

On loan from a private collection.

Biblia Latina. Italy. last quarter of the 13th century.

Written on vellum, probably in Bologna. Each book begins with a magnificent illuminated initial with decorations extending the length of the page, some including grotesques; there are other smaller decorated initials. Blue is the predominant colour, with particularly bright and rich gold leaf. The initials bear some similarity to the work of Jacopino da Reggio, one of the most impressive of

the illuminators working in Bologna in this period.

The Bible is open to show St. John's Second and Third Epistles and the beginning of St. Jude's.

On loan from a private collection.

Leaf from a late 13th century French **Psalter**. Gothic script. Contains parts of Psalms 50 and 51. Shown is the verso: Psalm 50, verses 22-23 and Psalm 51, verses 1-6.

Leaf from a late 14th century English **Bible**. Gothic script. Contains St. Luke's Gospel, chapter IV, 18-V, 39.

CASE 2

BOOKS OF HOURS

During the fourteenth century the book of hours became the devotional book for the lay person to use at various set hours throughout the day. Copies were often commissioned by the rich, and the amount of decoration depended on the wealth of the prospective owner. The most famous example is the splendidly illuminated *Très riches heures* of the Duc de Berry. Others were produced for the mass market, with little or no illumination. By the fifteenth century the **Book of Hours** had become immensely popular and eventually most households owned a copy, from which children were often taught to read.

The contents vary, but the principal part was centred around the veneration of the Virgin Mary, and became known as the Little Office or Hours of the Virgin. This was divided into the same eight canonical hours as in the Breviary, but with fewer elements. Other texts often included are the Seven Penitential Psalms, a Litany of Saints, the Office of the Dead, the Hours of the Cross, the Hours of the Holy Spirit, and various intercessory prayers to the Virgin and suffrages of the saints. A calendar to indicate the feast days of the saints and religious festivals always precedes the text and this, with the Litany, can often be used to establish the place and date of writing, depending on which local saints are included.

Officium Beatae Mariae Virginis. France. late 14th century.

Written on vellum in a gothic minuscule script. A number of coloured decorations occur in the margins, seemingly more for light relief than as illustrations to the text. The Benedictus or Song of Zacharias (Blessed be the Lord God of Israel, for he hath visited and redeemed his people), for example, is illustrated by a knight fighting what appears to be a dragon. His banner is inscribed "Iesus Maria".

Viefuille Book of Hours. France. before 1446.

Written on vellum, in a bastarda script.

With sixteen miniatures (possibly executed by a follower of the Bedford Master). Each is splendidly illuminated and there is much marginal decoration. The Nativity is the miniature shown.

The Bedford Master was the anonymous illuminator of another beautiful book of hours, that commissioned by John of Lancaster, Duke of Bedford (1389-1435), which is now in the British Library.

This magnificent volume was made for "Seur Jacqueline de Viefuille, religieuse de lhostel Dieu de Paris".

The Calendar is in French, with special feasts in gold, others alternatively in red and blue; the text is in Latin, with some rubrics in French.

None of the saints canonised after 1445 are included in the calendar, e.g.: Nicolas de Tolentino,

1446 (10 sept.); Bernardin de Sienne, 1450 (20 mai); Vincent Ferier, 1455 (5 avril); Catherine de Sienne, 1461 (30 avril)

On loan from a private collection.

Book of Hours. Dominican usage. Italy. after 1423.

Written on vellum, in the area of Naples and Taranto, in a gothic hand. There are ten illuminated initials. The Annunciation to the Shepherds is shown.

An announcement, in a later hand, of the birth of Ferdinand II, King of Naples, on 26 June 1467, precedes the Calendar.

Given to the Library by Stillman Drake.

Book of Hours. France. ca. 1425.

Written on vellum in a gothic script, by a number of different hands and probably for the monastic church of St. Vaast in Arras. It is illuminated but the decoration is much worn.

Book of Hours. France. ca. 1450.

Written in a perfect gothic liturgical hand and lavishly decorated and illuminated. Each page is very worn and the small volume has obviously been well used by its early owners.

Book of Hours. Netherlands. 15th century.

Written in the Dutch vernacular, on vellum. With decorated initials in red, blue and green. Three relatively recent owners can be identified: Charles Gordon (ca. 1800), William Dunlop, surgeon, of Conways, whose name appears at the end of the Calendar, and W.S. Jackson.

Three leaves removed from an early 15th century French **Book of Hours**. These contain Penitential Psalms 6, 31 and 37.

Case 3
SERVICE BOOKS

The Missal gathers together all the Latin texts necessary for the celebration of the Mass throughout the year. The Breviary, like the Missal, is a composite volume containing the Psalter and all the other texts, prayers, hymns and antiphons needed for the Divine Office, or daily service recited by the priests and monks throughout the Church year.

Missale Pragense. Bohemia. between 1400 and 1410.

Written on vellum in a gothic liturgical hand. There are thirteen very fine illuminated initials with floral trailers. The **Missal** is open at the service for the feast of the Epiphany. The initial 'E' contains the Adoration of the Magi.

On loan from a private collection.

Leaf detached from a 15th century English Sarum **Missal** (the office for the use of the Diocese of Salisbury). Gothic script. Shown is the office for "Sancti Appolinaris martyris".

Missale Bamburgense. In civitate Bambe[r]-gen[se]: Per magistru[m] Joha[n]nes Pfeyl... dilige[n]tissime impressus, 1499.

In the years following the invention of printing the aim of the printer was to make his book look as much like a handwritten work as possible. This **Missal** is no exception. It also is open at the service for the Epiphany. The initial 'E' is hand-painted.

Two leaves detached from a 15th century Italian **Book of Hours**, written in a rounded, even book hand. The capitals are in blue and gold, with delicate trailers of flowers, and on one page, a parrot at the top and an ostrich at the bottom. Part of the text shown begins "Beata es uirgo Maria". The other leaf includes "Gloria tibi domine, qui natus es de uirgine ..."

Fragment of a **Breviary**. Italy. first half of the 14th century.

Written in a gothic hand, possibly in the area of Naples, and probably by an elderly man. The capitals alternate in red and blue but towards the end of the tiny book they have been omitted. The original binding remains but in a very worn condition. It is open at the "Stabat Mater".

Leaf detached from an illuminated **Book of Hours**, written in a bold liturgical hand. The initials are outlined in gold with red or blue infill and surround. Otherwise empty lines are completed with a red/blue or blue/red bar decorated with gold dots. It contains part of the Magnificat ("Magnificat anima mea dominum").

CASE 4

CHURCH MUSIC

Antiphonary. Italy. ca. 1500.

Written on vellum, probably in Florence, and covering the period from the first Sunday in Lent to the Sunday after Easter, with plainsong notation. The Antiphonary contains the chants not only for the antiphons or responses but also for all sung parts of the divine service. The large size meant that choristers standing around the volume could easily see the notes and would not need a copy each. The twenty-one illuminations were added at a later date and usually bear no relation to the text which they partially obscure. Some of them are adapted from the illuminated miniatures in the Squarcialupi Codex, ca. 1410-1415, now in the Biblioteca Medicea Laurenziana, Florence.

The initial shown includes a monk holding a music book. The text below him translates: Where two or three are gathered together in my name, I am in their midst, says the Lord.

Leaf detached from an **Antiphonary**, ca. 1450. It is written in a beautiful liturgical hand with decorated initials.

Bifolium detached from an **Antiphonary**, probably Spanish, 15th century. It contains the antiphons for the Magnificat which was always sung at the service of Vespers.

Processional. 14th century.

Written on vellum, in a regular gothic hand. Text with music on four-line red staves.

The Processional contains the prayers and chants used during processions. This copy is incomplete; it begins with the offices for Palm Sunday and ends with the opening bars of "In ablutione altaris S. Stephani regis". It includes, besides antiphons for St. Peter, the Virgin, and St. Catherine, antiphons for the reception into a convent, for the reception of prelates and papal legates, and of secular princes. It is open at the antiphon for the feast of the Assumption of the Blessed Virgin Mary.

When the invention of printing supplanted the writing of documents by hand many music manuscripts were dismantled and the leaves used sometimes as stiffenings for bindings and sometimes as the binding itself. A number of examples illustrate

this. Usually the text they cover is totally inappropriate. Two are texts on obstetrics, Jakob Rüff's *De Conceptu et Generatione Hominis* (1554) and Girolamo Mercurio's *La Commare Oriccoglitrice* (1601); one is a work on emblems, Luca Contile's *Ragionamento* (1574).

Case 5
THEOLOGY

William de Wycumbe (fl. 1160) ***Vita Venerabilis Roberti Herefordensis.*** England. first half of the 13th century.

Written on vellum in a large and regular gothic book hand. The initials are in blue with red infilling and elaborate flourishes, some ending in human and animal heads. There are a few marginal pen drawings of grotesques.

Robert of Bethune, Bishop of Hereford, who died in 1148, was known as "the good bishop" because he championed the causes of justice and peace during the civil and religious conflicts in the time of Stephen and Matilda. In 1136 Robert refounded the Augustinian monastery of Llanthony in Gloucestershire, the monks having been forced from the first, in Monmouthshire, by the Welsh, and it was probably here that William of Wycumbe, Robert's chaplain, wrote his life of the Bishop. William eventually became the fourth prior, but was removed after the monks mutinied in protest at the harsh discipline he imposed.

Two other manuscripts of this work survive, one in the Lambeth Palace Library, the other in the British Library; the text was published by Henry Wharton in his *Anglia Sacra* (1691), using the British Library manuscript.

The provenance of this manuscript can be traced down the centuries: it was in the possession of a church in Hereford, probably the cathedral, following the dissolution of the monasteries, and in the seventeenth century it belonged to Dr. Silas Taylor, the Herefordshire antiquary. In the nineteenth century it was owned first by Thomas Bird, and then by the great collector Sir Thomas Phillipps.

Saint Augustine. *De Civitate Dei.* Books 1-13. Germany? mid 15th century.

Written on paper in a cursive book hand. A decorated initial is found at the beginning of the Prologue and of each book. The leaves are pricked for the ruling of lines at the outer edges and there are some catchwords. A previous owner was the comte Chandon de Briailles, probably Paul who lived from 1821 to 1895.

De Civitate Dei, an apologetic work vindicating Christianity and the church, and also setting down its author's theological opinions, retains its popularity down to the present day. Augustine, one of the four great Fathers of the Church, then Bishop of Hippo, wrote it between 413 and 426.

Given to the Library by Stillman Drake.

Girolamo Benivieni (1453-1542). Autograph letter to a monk (name has been erased). Florence. Jan. 5, 1499/1500.

Benivieni was one of a celebrated group of humanists in Florence, and an ardent supporter of Savonarola. This letter, written in a mixture of Latin and Italian, includes remarks on a monk's moral obligations and contains veiled references to Savonarola's execution. It is signed: tuus F[iliu]s Hierony[mus] b[enivienu]s.

Bible. O.T. Psalms. Selections. *Psalmi Penitentiali di David*, tradocti in lingua fiorentina et commentati per Hieronymo Benivieni. Italy. 4th quarter of the 15th century.

In the hand of a scribe but with Benivieni's holograph additions and corrections.

The Last Judgement. Part of a composite manuscript, probably compiled in honour of Hermann, Abbot of Kastl from 1322 to 1356. Bavaria. mid 14th century.

"**Ultimu[m] iudicium**" — two panels within a red border; Christ sits enthroned, flanked by Mary and John, with four angels sounding the trumpets; below are depicted the souls entering Heaven on the left and Hell on the right; at the very top the prophets Isaiah and Jeremiah point to what is happening below them. On the page opposite Abbot Hermann is depicted kneeling before St. Peter.

On loan from a private collection.

CASE 6

LAW

Beginning in the twelfth century, there was renewed interest in the study of both civil law and canon law. The civil law of Rome, especially in Italy, had never been forgotten. Now the church reformers wanted a clear distinction between the law of the Church and the law of the state. Gratian's *Decretum*, a compilation of texts, laws, papal decretals, and canons, pieced together into a coherent whole, written around 1142, supplied this need. Like the *Sententiae* for theology, it became the textbook for canon law and also the subject of many commentaries.

Henricus de Segusia, Cardinal (ca. 1200-1271). ***Liber Copiose***. France. first quarter of the 14th century.

Written on vellum in a gothic (rotunda) book hand with two columns to a page. Rubricated in red and blue.

In five books; books two to five are each headed by a very fine illuminated miniature, most with full page trailers. There are two illuminated illustrated pages, one in book one, the other in book four. There are drolleries and fabulous beasts, and unusually bright colours have been used: blue, orange, pink, raspberry red, brown, etc.

This work is a commentary on the Decretals and it has been printed under the titles: *Summa Hostiensis*, *Summa Aurea*, and *In Primum-[Sextum] Decretalium Librum Commentaria*.

On loan from a private collection.

Normandy. Laws, statutes. *Le Coutumier de Normandie*. France. last part of the 14th century.

Written on vellum, and rubricated in red and blue.

Includes the laws of Edward the Confessor and other Saxon kings, intermingled with many unrelated Norman customs.

Great Britain. Laws, statutes. England. ca. 1316-1422.

Written on vellum in a number of different hands, in Latin and French. It has decorated initials and is rubricated in red and blue.

Includes the *Confirmatio Chartarum*, the *Charta de Foresta*, and other statutes made in the reigns of Henry III, Edward I, and Edward II.

Previous owners include William, 1st Baron Paget, and Edward Whittaker Hennell.

Three charters in French legal hands:

Charter of Jean de Faye, Archbishop of Tours. France. 1218.

Concerns the Chartreuse du Liget in the township of Chemillé-sur-Indrois, which, according to tradition, was founded by Henry II to atone for the murder of Thomas à Becket.

Two charters concerning the Monastery of Fontaines-les-Blanches. France. 1226 and 1242.

This monastery was founded in 1125 in a wood half way between Tours and Blois. Once rich and powerful, it was destroyed with all records, except for these, during the French Revolution.

Three leaves from a Latin treatise on ecclesiastical law. Italy. first half of the 14th century.

Written in a fine regular book hand, with a large number of decorative marginal capital letters in red. Two small figures on one page point to the text, one holds a hammer, the other a horn.

CASE 7

SCHOLASTICS

Scholasticism was the predominant theological and philosophical teaching of the Middle Ages. Petrus Lombardus, Saint Albertus Magnus, Saint Thomas Aquinas and John Duns Scotus were among the most influential of the Schoolmen, whose doctrines were founded upon Aristotelian logic and the need to reconcile it with Christianity.

Petrus Lombardus, Bishop of Paris (12th cent.) *Sententiarum Libri IV*. France. late 13th century.

Written on vellum, in Paris, in a minute gothic script, with initials and decorations in red or blue. With a gloss in an equally small hand. The script is unusually tiny but it is perfectly clear to a modern eye with the help of a magnifying glass.

Petrus Lombardus. *Sententiarum Libri Quatuor*. [Strassburg: Printer of Henricus Ariminensis, ca. 1474]

The rubrication and initials have been added by hand. This volume was dated "1468" by the rubricator; paper evidence, however, suggests that it must have been printed around 1474. The printer has not been identified. He could have been one of several who used the same type founts.

Petrus Lombardus, known as "Magister Sententiarum", wrote his *Sententiae*, chiefly a collection of opinions of the Church Fathers on various theological questions, between 1145 and 1150, and the work became extremely popular. Because it contained a summary of the Catholic faith and was designed to put an end to theological controversy, it was used as a textbook in most theological schools for several centuries and gave rise to many commentaries, over one hundred and sixty being written in England alone. Each of the four books treats of a number of points in the form of question and answer, with objections and replies.

Thomas Aquinas (1225?-1274). *Super Quarto Libro Sententiarum*. Venetiis: Johannes Herbort de Seligenstadt, for Johannes de Colonia, Nicolaus Jenson et Socii, 1481.

Open to show the colophon with printer's device and the beginning of the index.

Duns Scotus, John (ca. 1266-1308). *Quaestiones in Quattuor Libros Sententiarum.* Venetiis: Johannes Herbort de Seligenstadt, for Johannes de Colonia, Nicolaus Jenson et Socii, 1481. Vol. 1.

Edited by the Englishman Thomas Penketh (d. 1487). Scotus's commentary on Book 1 of the *Sententiae* is shown.

The initials and paragraph marks in both volumes have been added by hand. These commentaries present opposing opinions which eventually led to a split in scholastic thinking with the followers of Thomas, known as the Thomists, saying that the intellect was of supreme importance, while the followers of Duns Scotus, the Scotists, insisted that it was the will.

Thomas Aquinas, *Doctor Angelicus*, was a Dominican, Duns Scotus, *Doctor Subtilis*, a Franciscan. Scotus wrote his commentary, in which he sets forth his theological views, at Oxford; it is known as the "Opus Oxoniense".

Case 8
SCIENCE AND MEDICINE

Those working in scientific and medical fields in mediaeval times faced many problems. Anyone performing scientific experiments could be associated with magic, sorcery and alchemy, frowned upon by the Church. The body was sacrosanct since man was created in the image of God, and therefore the study of anatomy was almost impossible. Nevertheless, many scientific and medical advances were made, especially in surgical techniques. Mathematics, on the other hand, was closely aligned to philosophy, and hence a legitimate topic of discussion.

Euclid. *Elementa.* Books 1-15. France. late 14th century.

Written on vellum in a gothic book hand; signed at end by the scribe, Potunius(?) The text is written in large letters, the commentary in small letters. Some leaves include catchwords. With diagrams.

One large illuminated initial, in which is a portrait of Euclid himself, begins the volume; a smaller one begins most of the books; each has a trailer of varying length.

Dated by the first(?) owner: 1398 10 noue[m]bris.

The translation is by Adelard of Bath (12th cent.), an Englishman who travelled widely, and the commentary by Campano Novarese (d. 1296). Euclid's work remained the textbook for geometry for many centuries.

On loan from a private collection.

Euclid. *Elementa Geometria.* Vincentiae: Impressu[m] per Leonardu[m] de Basilea & Gulielmu[m] de Papia, 1491.

The same translation and commentary as in the manuscript. With woodcut initials and diagrams. The contractions carried over from the manuscript tradition, used to shorten words and thus decrease the scribe's labour, are very obvious in the pages displayed.

Albertus de Saxonia (d. 1390). *Questiones in Aristotelis De Caelo et Mundo.* Italy. 1407.

Written in a book hand at Siena, on paper, this copy was completed on 27 May 1407 and appears to be the earliest dated extant manuscript of this important scientific text. The colophon reveals that the scribe was a student at the University of Siena; probably Mateo de Bonettis, who sold the volume to Bartolomaeus de Alferiis on the last day of October 1414. At the end of the fifteenth

century it was in the possession of the Monastery of San Domenico in Perugia.

Albertus, after holding various official offices at the University of Paris, was instrumental in founding the University of Vienna and became its first rector. In 1366 he was consecrated Bishop of Halberstadt. He was one of the most important commentators on Aristotle's scientific works.

Propositiones ex Omnibus Aristotelis Libris Excerptae. Venetiis: Impressum per Ioannem & Gregorium de Gregoriis, Impensis Alexa[n]dri Calcedonii, 1493.

A selection from the works of Aristotle, edited by Theophilus de Ferrariis, a Dominican from Cremona, with the commentary of Thomas Aquinas. It was also published under the title *Auctoritates Aristotelis.*

Secreta Mulierum et Virorum. [Cologne: Johann Koelhoff, the Elder, ca. 1490]

Attributed variously to Albertus Magnus, to Albertus de Saxonia, and to Henricus de Saxonia. The text is surrounded by an unidentified new commentary. It is open at the section on obstetrics.

Albertus Magnus (1193?-1280), *Doctor Universalis*, also a Dominican and a schoolman, spent most of his life lecturing at a number of universities including those of Paris and Cologne, and was, for a time, Bishop of Ratisbon. Thomas Aquinas was his most famous pupil. He was one of the most learned men of his age, and an indefatigable writer on many theological and scientific subjects, including commentaries on the works of Aristotle and others.

Free standing case:

Johannes Balbus (d. 1298). *Catholicon*. Mainz: [Catholicon printer (Johann Gutenberg?)] 1460 [i.e. ca. 1465?]

An etymological dictionary containing, in particular, explanations of terms used in the Bible, and preceded by a grammatical treatise. The *Catholicon* became an extremely popular reference work with copies being placed in many monasteries, churches and colleges. Little is known about its author except that he was born in Genoa, entered the Dominican order and probably wrote two other works.

Printed on Bull's Head paper, manufactured before 1460, the first of three impressions; possibly printed in 1460 by Johann Gutenberg (d. 1468) but more likely later in the decade.

On loan from a private collection.

Case 1:

Medical Books:

John of Gaddesden (1280?-1361). *Rosa Anglica Practica Medicine a Capite ad Pedes.* Pavia: Franciscus Girardengus & Joannes Antonius Biretta, 1492.

John of Gaddesden was physician to King Edward II, a fellow of Merton College, Oxford, and is thought to have been the original of Chaucer's Doctor of Physic. He compiled the *Rosa Anglica* in 1314. It is mainly "a farrago of Arabist quackeries and countryside superstitions" (Garrison, *An Introduction to the History of Medicine*) but achieved immense popularity.

Matthaeus Silvaticus (d. 1352?). *Liber Pandectarum Medicin[a]e.* Venice: Marinus Saracenus, 1488.

A compilation of drugs and simples, with botanical descriptions and therapeutic uses. Matthaeus Silvaticus belonged to the important school of medicine at Salerno. The coloured illustration, initial and trailer on the first page have been added by hand.

Paolo Bagellardo (d. 1492 or 1494). *De Infantium Aegritudinibus et Remediis.* [Padua]: Matthaeus Cerdonis, 1487.

Bagellardo was a physician and teacher, and a careful and precise observer. This work, first printed in 1472, was the first on the care of infants.

Bartholomaeus Metlinger (d. 1491 or 1492). *Ein Regiment der jungen Kinder.* [Augsburg: Günther Zainer, after 7 Dec. 1473]

The second work to be printed on infant hygiene. It too was a popular text and often reprinted. This is the first edition.

Case 2:

Sermons:

Johannes Gritsch (fl. 1430). *Quadragesimale.* [Strassburg: Printer of Henricus Ariminensis, not after 1477]

With decorated initials and rubrication added by hand.

Johannes Gritsch. *Quadragesimale.* Nuremberg: Anton Koberger, 1479.

From a chained library, with the remains of the iron clasps.

Johannes Gritsch. *Quadragesimale.* [Lyons: Guillaume Balsarin? 1490]

Room has been left on each page to include decorated initials but they were never added. On the page shown the "E" is missing from "Erat".

Three editions of a very popular collection of sermons for the Lenten season, preached originally in German by Johannes Gritsch, a Franciscan from Basel. He cites many authorities, including Aristotle, Albertus Magnus, and Thomas Aquinas.

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The original of the cover illustration can be found in Case 3 (fragment of a **Breviary**).

The illustration used throughout this catalogue has been adapted from Matthaeus Silvaticus's *Liber Pandectarum Medicin[a]e.* (see Maclean Hunter Reading Room, Case 1).